



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## V.—UNCONVENTIONAL USES OF NATURAL IMAGERY IN THE POEMS OF WALTHER VON DER VOGEL- WEIDE.

Wilmanns (Leben, 173) says: 'Walther does not seek for any harmony between summer joys and those of love, nor does he wish to contrast them: he mentions them together, in order to compare their power.' But 99, 6 proves at least a harmony. The poet does not here 'declare summer and winter alike good' (Wilmanns, Gedichte Walthers, 2 aufl. 350). The analogy (*dâ von sol man wizzen daz*) is between winter, as representing some among the *elliu wîp* who should be honored, and summer, as prefiguring *die besten*, who shall be honored more. 42, 15 f. is a still clearer example. The 'careful' man is to find relief in the thought of 'good women' and of summer's bright days. *Wan daz ich mich rihte nâch der heide* (20) does not, therefore, mean simply that the winter-bound poet 'thinks of summer' (Wilmanns<sup>2</sup>, 210): he is to include *gotiu wîp*. The *walt*, in its earliest green, is the object of joy espied by the heath, and represents good women; while the poet expressly reserves for himself the character of the later-blooming heath, blushing at its tardiness. The next stanza then appropriately specializes: *frowe, als ich gedenke an dich*.

The same editor, in commenting on 64, 13 f., finds the climax of heath, wood and field strange, and gives that as a reason for casting additional doubt on the genuineness of the exquisite song 51, 13. The difficulty admits of adjustment, if Lachmann's idea that the two stanzas are a dialogue (Wechsel) is given up. BC have *diu mir ist lieb, der bin ich leit* (21); E, *der—dem bin ich leit*; but E, on the other hand, has preserved the stanza, as a whole, better than BC have done. Burdach's view (Reinmar der Alte und Walther von der Vogelweide, 110), that the complaint of the lady is like the oldest 'Frauenstrophen,' and that the poem is therefore among Walther's earliest, calls for no further consideration, if the reading of E be abandoned. The context shows that this should be done: 'However' fine and gay the heath looks in her varied colors, yet for the wood I claim far more lovely things;<sup>2</sup> still better has it gone with the field.' This is a climax, not of beauty alone, but

<sup>1</sup> *swie* BC, *wie* E; cf. also Pfeiffer, Germania, 5, 41.

<sup>2</sup> *dînge* BC, as against *varwe* E.

of beauty that dispenses blessings;<sup>1</sup> and contains hidden praise of his mistress. This is openly avowed in the next stanza: 'the while I sing, I ever find new and befitting praise of her. Let her receive this tribute kindly: another time I shall praise more.' The 'new words of praise' (*ein niuwe lop daz ir gezimet*) can refer only to the first stanza, where the bright colors of the heath are a token of Summer's labor. But the goddess has then fashioned the *vil mêre wünneclicher dinge* of the forest, and has crowned her tasks with the fruitful field. There exists a direct parallel between these three and the three things which a perfect woman, according to the minnesinger code, should possess: *schæne, liebe, tugent*.<sup>2</sup> These are then partially summed up in the concluding verses: *ez tuot in den ougen wol daz man si siht: und daz man ir vil tugende giht, daz tuot wol in den ôren*. The correspondences are: *schæne*, *heide*; *liebe* (Anmuth), the *wünneclichiu dinc* of the grove; *velt* (and *walt*), *tugent*.

But while Walther deepens the natural poetical images of flower, field and forest into ethical thought, he returns, on the other hand, to the harmless gayety of the popular and traditional 'Natur-eingang.' But this gayety, unlike that of the Neidharts and Neifens,<sup>3</sup> has a foundation in thought as well as in ebullitions of feeling, real or feigned; and this thought he delicately varies in new images, and in new forms of old figures. The delight which

<sup>1</sup> Cf. The Stricker's *Frauenehre*, Z. f. d. A. 7, 508: *mir geschiht als einem man geschicht der ein vil grözen walt siht: sol er rehte sagen mære was an dem walde ware, daz möchte nimmer geschehen* (1101). *wie wol lobe ich einen walt, dâ die bôume sint ungezalt die all volle tugende stânt unt dest minner niht enhânt, swie vil man ir geniuzet, si si des niht bedriuzet: sine stên mit tugenden geladen, und milte sint âne schaden* (1113). *boum der tugende* (1174). *boum von hôher kost* (1175). According to Wackernagel, Lit. Gesch.<sup>2</sup> I §79, 21, Stricker borrows from Walther. *der sich erjungen wolde sit in diner tugende walde* (Wb. 3, 472a). Otto Lüning, *Die Natur* (1889), p. 148, notes that the epic word *tan* (in which were no food trees) is scarcely used in the minnesong.

<sup>2</sup> Cf. 50, 5; 92, 19-21; MSH 2, 183b (35); Iwein, 340.

<sup>3</sup> Reinmar represents the other extreme (MF 169, 11): *waz dar umbe, valvent griene heide? solher dinge vil geschicht; der ich aller muoz gedagen: ich hân mæ ze tuonne danne bluomen klagen*. Scherer (Litt. Gesch., 5 Aufl., 205) contrasts Reinmar's attitude with that of his younger contemporary: 'Walther dagegen hat, ohne je Natur und Liebe auf conventionelle Weise zu verbinden, die Jahreszeiten wiederholt besungen und dem allbekannten Stoffe neue Seiten abgewonnen.' But it was not the easy superiority of genius, working with clear intention, that achieved these results. There is every indication that Walther's comparisons from nature are steeped in the simple conventionalism of earlier song. His style lacks entirely the audacity displayed by the metaphor of the Renaissance. But it is none the less a triumph, when his inven-

these afforded the poet, and the value he himself attached to them in his poetry, have not been recognized sufficiently. Ernst Hamann (*Der Humor Walthers von der Vogelweide*, Rostock 1889, p. 20) thinks that 114, 27 *dâ sach ich bluomen striten wider den klê, weder ir lenger wære* is 'dem Kinderleben abgelauscht.' Insipid judgment! Walther's range is not that of the modern nursery, though his love-scholasticism (cf. Uhland's 'verliebte Scholastik,' V 62) may have helped people it with his fancy's children. According to Wilmanns (384), the theme of the song last mentioned (114, 23 f.) is a joyous welcome to Spring, addressed by the poet to his mistress and a larger audience, whom he then calls on to share in the jollities to follow. Rieger (61) calls it a spring song, written after illness. Pfeiffer-Bartsch (6 Aufl. 142) find in it sad recollections, and place it in Walther's later years. All the editors suppose the lady to be present, and Rieger tries to reconcile this with the languid tone of sadness pervading the verses. With this I cannot agree. Adopting the reading of E, *nû hært irs* (25), the first strophe concludes: 'Twas there I saw flowers vying with the clover, which of them were taller. This story I told my lady.' In place of the perfect, as in 118, 36 *disen wînneclichen sanc hân ich gesungen mîner frowen ze êren. des sol si mir wizzen danc*, the preterite is here used, referring to some past not further defined. Wilmanns' rendering (386) 'er hat seiner Frau die Kunde gebracht' is forced. Nor is it easy, on his supposition, to explain the introduction of his mistress here, with no other reference whatever to her in the poem. 114, 27-29 is a reminiscence—in all probability a direct reminiscence of 51, 34. In order to prove this, it will be necessary, in the next pages, to take up certain matters not directly connected with the subject of this paper.

No satisfactory explanation of the third stanza has ever been given. Lachmann's emendation *dâ nâch* (115, 2) has not been adopted. Wackernagel-Rieger and Wilmanns print the reading of CE *dennoch*, but the editor last named 'does not understand it,' and approves of Bechstein's idea that a comparative like *gerner* would be in place. Pfeiffer-Bartsch retain *dennoch*, and take the meaning to be: 'And in addition I should have to give up, etc.'

tion, rising above the atmosphere that envelops him, discovers clarified figures which create a new vogue. 'His delights were dolphin-like; they showed his back above the element they lived in' (Shakesp., *Ant. and Cleop.* V 2).

<sup>1</sup> For the meaning, it is immaterial whether the demonstrative *dâ*, as distinct from the temporal *dâ*, refers to *ê* (25) 'formerly,' or to the blooming heath of that former season. In either case, the scene and the occasion are identical.

In either case the interpretation does not satisfy. I prefer to continue the sense through 115, 4, to read (with C) *müeze*, and to translate: 'But yet,<sup>1</sup> if it so be that I must<sup>2</sup> relinquish all the joy I possessed erewhile—God bless you all!<sup>3</sup> And you, wish now that good hap may befall me!' 115, 4, as expressing the resignation with which the poet accepts the fate implied in the condition, is only an unusually bold instance of what Burdach (75) calls Walther's 'Reichtum an Ausrufen, welche die feste Kette der syntactischen Gliederung keck und lebendig zerreißen.' In this case it is not his usual gayety, but deep pathos, which elicits the exclamation. The poet is contemplating an alternative like death, or complete withdrawal from the world; and pronounces a parting benediction on all good folk (34) who have been made *frô* by his art in past years. The following instances illustrate this meaning of *fröide lāzen*: Parz. 119, 15, *suln vogele durch mich freude lān?* Hartmann (MF 210, 27), *der fröide mīn den besten teil hāt er dā hin, und schüefe ich nū der sēle heil, daz wære ein sīn* (this outweighs Walther 97, 12, and Dietmar, MF 39, 29). Ulrich von Singenberg (Wackernagel-Rieger 246), *nū wūnschen ime dur sīnen werden hōveschen sanc, sīt dem sīn vröide sī ze wege, daz sīn der süeze vater nāch genāden phlege*. The last passage cited, which exactly reproduces Walther's thought, and which must refer to the lapse of the poet's earthly joys in death, is part of a poem which is in all probability (as I hope to show) an adaptation of Walther 100, 24 f. But aside from this wider question, 101, 21 *got gebe iu, frowe, guote naht: ich wil ze herberge varn* corresponds with 115, 4 *got gesegen iuch alle*, and the following

<sup>1</sup> That *dennoch* occurs in the adversative sense is proved by passages like Parz. 177, 17: *der wāren dennoch niht wan driu*. Benecke's rendering of Iwein 3762, etc., 'sogar da noch,' 'zu der zeit noch' (Wb. zu Iw. 2 Ausg. 38), seems to be the result of a too sweeping theory, which refuses to every passage the modern meaning 'dennoch.' The mild adversatives 'still,' 'and still,' occupy in English this debatable ground. But *dannoch* in Iw. 3762 ('nevertheless') is stronger.

<sup>2</sup> In 112, 3 *müeste* has this meaning ('contingere,' Wb. II<sup>1</sup> 269b, 49) in the corresponding unreal condition. Paul (Gram.<sup>2</sup> §285) gives this as a wish; but this must be an inadvertence, as he places a comma after *lesen* (112, 4) in his edition of the poems. Cf. J. Knepper, *Tempora und Modi bei Walther von der Vogelweide*, Lingen, 1889, p. 17. Iwein 6159.

<sup>3</sup> Not only are conditional sentences with no introductory particle in the apodosis common enough (116, 36); the exclamation itself as apodosis is by no means rare. Examples are: Parz. 154, 10; 269, 18; 486, 28; Willehalm, 66, 30 (cf. Herm. Göhl, *Modi in den Werken Wolframs*, Leipzig, 1889, p. 35); Walther, 74, 6: *sī mir ieman lieber, maget oder wīp, diu helle müeze mir gezemen!*

line *wünscht noch daz mir ein heil gevalle* finds its echo in Ulrich's concluding wish, as cited above. It cannot be objected to this explanation that *ein heil, ein mannes heil*, etc., usually refers to temporal good fortune. The expression shares in the languor of the poem, and in the euphemism of its close. *einem heils wünschen* is used in both meanings in Parzival; cf. 224, 7, and 108, 28 *mit ritterlichem prise er starp. nû wünscht im heils, der hie ligt*. The situation in 115, 4, though perhaps more solemn than that in 66, 31, is illustrated by it: *min minnesanc der diene in dar, und iuwer hulde si min teil*. It appears to be a fair inference that 114, 23 f. was written towards the close of Walther's life; and this is supported by the tone of the poem. But whether it is through a winter's sickness, or through a vista of years, or both, the poet's view is fixed in retrospect on the sunny fields of art and spring. There is no force in Wilmanns' idea (386) that the figure in 51, 13, as exhibiting a far greater degree of poetical skill, indicates that 114, 23 was written first. The musing poet of 114, 23 is in no frame of mind to provoke a trial of wit with his younger self, '*weder ir lenger wære*'; he simply refers to 51, 13 as a poem already existing.

The consideration just mentioned brings us back to the subject proper of this paper. The fact of Walther's having 'repeated' his own figure has caused much trouble. Wackernagel-Rieger, xxii, declare it most improbable that he should have 'used the same *motif* twice.' Relying on the sole authority of A, they give 51, 13 to Leutold von Seven, with whose poems it has 'die sprechendste Familienähnlichkeit.' But against all this we have Walther's plain statement: 'It was there I saw ['saw' as poet, in a figure] flowers vying with the clover, which of them were taller. This story<sup>1</sup> I told my lady.' The reference to 51, 34 is plain.

<sup>1</sup> *mære* 'poetical invention.' In the same manner, the meaning 'news' (56, 15) rises in 56, 23 (the plural form, as in 114, 29), but without detriment to the truth of the *mære*, to that of 'a poet's praise in song.' On the other hand, 106, 4 *gefüege manec mære*, which is translated by Wilmanns (367) 'manches Lob zu Stande gebracht,' seems rather to mean 'brought many a doubtful affair to a happy close.' Cf. Iwein 6584, *got der müeze vliegen in des morgens bezzet mære danne er getræstet wære* ('make a better story come true, than he had been fearing'). This explanation becomes more probable if 106, 6 *waz sol diu rede beschænet?* can be made to refer back to *mære füegen* (as euphemistically used), as well as to introduce verse 7. The keenest thrust in this would then be the reference (pointed out by Wilmanns, Leben 109) to occasions like that in 11, 36, where Walther sang before Kaiser Otto a *mære*, as truth, to cover up the Margrave's political chicaneries. In his plea for the poet (AFDA 9, 356), Burdach demands proofs 'dass er mit bewusstsein und aus eigennutz

If the importance attached to this figure of speech by the poet himself<sup>1</sup> had been perceived, the six strophes of the latter song would, in all probability, have remained a unit in the editions, and not have been divided (Lachmann) at 51, 37. Wilmanns' proposed re-arrangement of the strophes (236) does not help matters. The third and fourth stanzas, the only ones given in the *Carmina Burana*, are the kernel of the poem, and belong together. 52, 1. 2 are a variation of the maxim 'wer Schaden hat darf für Spott nicht sorgen.' The *schaden* (2) is explained by (4) *owê so verlornen stunde* (cf. also 53, 7), and there is 'Spott' in the *lachen* (51, 38). This mocking smile on the part of his lady (*rôter munt*), which has remained somewhat enigmatical, is now susceptible of explanation. The object of the 'Natureingang' in a spring song is usually to attune the hearers, and notably one fair listener, to the merriment of song and dance: the precursors of longed-for tokens of *genâde*. Most minnesingers can go no further; but we have seen that Walther refined upon the love summons by the invention of a figure of speech which he looks back upon with subdued pleasure, years afterwards. In view of 114, 29 *miner frowen seit ich disiu mære*, it is evident that in 51, 13 the lady, though not yet specially introduced, is intended by the poet to be listening quietly, as convention demanded, to his impassioned introduction. But she is surprised out of her equanimity by this highest capriole of Walther's fancy (51, 34): *wol dir, meie, wie dû scheidest allez âne haz! wie wol*

gelogen.' Aside from the question of motive—which appears here for the first time in the argument—Burdach scarcely strengthens his position by ascribing Walther's assurances of the Meissner's good faith to his 'erregbares temperament,' and by the novel idea that 'ruhig erwägende kritik war ihm nicht gegeben.' The historical evidence as to Walther's political leanings in this affair has been collected by Wilmanns. The question here can only be, what does the poet himself say? In the rendering proposed above, 106, 3-8 must at least be held to indicate that the services referred to were of a high-soaring political character: in all probability dangerous and adroit diplomatic attempts. 106, 6 *waz sol dû rede beschænet?* flings at his hearers the defiant confession of one of the best natures in an age of violent action and intrigue, when all virtue—and especially all political virtue—has become more than ever militant and comparative: 'forging, through swart arms of offence, the silver seat of innocence.' The man who can afford to make this confession is quite capable of looking after his own reputation; and we learn from Burdach, on the same page, that 'no one at the present time will represent the German Middle Ages as an ideal.'

<sup>1</sup> Cf. Ulrich von Singenberg, WR 253, 10 (imitation of Walther 75, 32 [and of this passage?]): *genuoge sprechent 'sing als ê, prüef uns die bluomen und den klê!'* die wellent niht daz ich verstê, waz mir dar an ze herzen gê.

*dû die boume kleidest, und die heide baz! diu hât varwe mê.*<sup>1</sup> 'du bist kurzer, ich bin langer,' alsô stritents ûf dem anger, bluomen unde klê. At this she laughs (37) in what the poet takes to be a beauty's petulance, rather than in disdain. The tone then sinks to the level of a lover's expostulation, and concludes in that strain.

I fail to see the force of Burdach's idea (152), that this is a poem 'in the prevailing fashion,' with the occurrences—if not the lady—feigned; or, that at best 'the poet confronts his mistress quite unconcernedly, assuming a tone of lofty admonition towards her.' The prime characteristic of the verses is the unfashionable beauty of the metaphor used; and it is no transient flame, but his unforgotten mistress, who smiles—but smiles aloof—at the seduction of this figure of speech, till then unheard of.<sup>2</sup>

The place of rural imagery in the poetical economy of Walther's *sprûche* is in marked contrast to the office of such figures in the song. If the minne-poet 'translates the stubbornness of fortune into so quiet and so sweet a style,' the needy sonneteer at court, 'with wit more ripe,'<sup>3</sup> makes heath and grove help build his fire and boil his pot (21, 4 f.), or bids them trudge (35, 22). 28, 3 gives his normal thought in the later *sprûche*: *gerne wolde ich, möhte ez sin, bi eigem fiure erwarmen. zât wiech danne sunge von den vogellinen, von der heide und von den bluomen, als ich wilent sanc!* and (8) *sus kume ich spâte und rîte fruô: gast, wê dir, wê! sô mac der wirt wol singen von dem grüenen klê.* Ulrich von Singenberg's parody (Lachm. 153, WR 211) catches up Walther's point of view, and adapts it to his own easy circumstances: *sus rîte ich spâte und kume doch hein, mirst niht ze wê: dâ singe ich von der heide und von dem grüenen klê.* Walther stamped the contrast, at least in these sharp outlines, with his own originality. Ulrich's only merit is that he recognized the value of the new mintages, and helped give them currency and conventionality.

Paul (PBB 8, 174-5) assails Burdach's view (118, and PBB 8, 468-9) that 28, 4-7 distinguishes between 'hohe und niedere Minne.' Paul justly maintains that descriptions of nature are not

<sup>1</sup> Cf. The Marner (MSH 2, 239; imitating Walther): *Schouwet, wie diu heide lit, die der winter twanc: si hât liechten schîn mit den bluomen dur daz gras in ir varwe gesundert, hundert ist ir, niht mê, grüenen klê sach ich ûf der heide, dâ was ich ê.*

<sup>2</sup> The question of the priority of the verses in the Carmina Burana does not affect the conclusion.

<sup>3</sup> Cf. Rubin (MSH 3, 31): *Walther, dû bist von hinnen, mit dînen wîsen sinnen; du hete ouch herren gunst.*



foreign to the court song;<sup>1</sup> and it was shown above that when Walther looked back upon his art as a whole, he selected an image eminently rural. On the other hand, further investigation may be able to show that the tranquil but tender remembrance, in which the coy beauty of 51, 13 is still held in 114, 23, helps to raise this whole group of songs to a higher plane. The 'niedere Minne' of Walther's happiest verses would then be less open to suspicions of stealthy and transient amours (Paul, PBB 8, 174), and part at least of his love-poetry would appeal in a higher degree to modern tastes. But in 28, 1-10 the case is quite different. Walther is here not thinking of 'high or low love' at all, but simply of the contrast between a homeless singer and a comfortable householder; cf. 28, 35, *daz ich den sumer luft und in dem winter hitze hân*.

This is the obverse of the country pictures in Walther's *sprûche*. But there appears to be a reverse, not unlike that illustrated above in the songs. It seems to me probable that a naïve bucolic tone in one of the earlier *sprûche* gave rise to a pretty piece of literary 'sparring'. This, with other sharp experiences, the history of which we cannot trace, may have wrought the lasting change in the poet's style, making him more worldly wise, and in one case (28, 7) even cynical.

20, 31 f. has very generally been classed among the earliest *sprûche* written at Vienna. The style is immature,<sup>2</sup> and the poet

<sup>1</sup> Heinrich von Morungen (MF 139, 19) furnishes additional proof of the scope of the 'hohe Minne.' The poet hears loud voices and sweet song on the heath, and finds his mistress there, dancing and singing; and in this sport he joins her. No mention is made of other dancers on the green, nor of a linden tree; but is not this because the poet wishes to concentrate our interest on his lady in his three rare portraits of her? In the following stanza the scene is changed, von der Hagen (IV 124) thinks to a 'kämmerchen'; and in the final verses she is on the castle battlements, where he, a messenger, finds her. Haupt's explanation, *gesamt* for *gesant* (140, 2), seems far-fetched (cf. Gottschau, PBB 7, 336 f., for Heinrich von Morungen's position in life). Burdach (47) conceives Morungen's lady to have been of princely rank, which would only confirm the applicability of love scenes and jollities out-of-doors to the 'hohe Minne.' Why the same writer (52) places the first stanza last, does not appear. The poem, as it stands, gives us a passionate climax, quite in Morungen's style.

<sup>2</sup> 13, 19-25 (one of the latest songs) furnishes an example of Walther's fine ethical applications of early metaphors of his own like that in 20, 35 and 21, 5. But Wilmanns' explanation ('between heavenly and temporal joys') is not satisfactory, even with *zwein* (20) retained. How can the temporal joys be possessed, if the *müezegen liute* sit down between the two? But if *zwein*, as 'gegen sinn und vers' (Lachmann), be omitted, *fröiden* (20) suits the meaning of *state fröiden* (25), and the now-consistent metaphor may be taken as a

is more modest in his demands than was the case later.<sup>1</sup> The passage in question is 21, 1-9. Walther's patron, the duke, appears in three characters in six verses. He is a refreshing rain, a heath off which no end (*wunder*) of flowers may be plucked, and finally, assuming his own character, he is to pluck a 'leaf' off this heath for the poet. Such a piece of work may be compared instructively with 35, 7, which was written during Walther's best years. *der Dürnge bluome* [Duke Hermann], who *schinet dur den snê*, is compared with those whose praise *gruonet und valwet sô der klê*. The style in 21, 1 is crude and bungling compared with such perfection. The picture of Leopold submitting to this 'plucking' is not far from the confirmed bad taste of a spring song by Gottfried von Neifen (MSH 1, 47b): *diu heide ist worden swanger*. Wilmanns (151) has pointed out that in 21, 6 *und bræche mir ein blat dar under sin vil milte richiu hant* Walther not only destroys his metaphor, but substitutes a figure more appropriate to a tree than to a heath. Instances in this very period are recorded, where a gold (or silver) leaf, plucked from a golden-leaved tree erected at the jousting place, served as the reward of valor in the lists. Is it not natural to suppose that the duke, amused at the figure in which his generosity was invoked, should have answered the poet in terms suited to his appeal? 35, 17 f. makes this highly probable, and seems itself to be Walther's retort to the duke. No *spruch* has given rise to more discussion than 35, 17, and none has so vexatiously eluded explanation; cf. Uhland, V 61; Lachmann, 162; Rieger, 28; Menzel, 274; Wilmanns, *Leben*, 58; Paul, 9. It is with the utmost deference to these names that I offer the following contribution to the discussion.

35, 18, at least, is plain. The duke has wished the poet off 'to the woods'; but it is not at all evident that he put the meaning into the wish which Walther chooses to find in it. 35, 20, *dû wünschest underwilent biderbem man dun weist joch wie* refers either to the sinister meaning of *ze walde wünschen* ('to wood and waste,' 'to —'), or to some other disagreeable implication, which the duke did not stop to consider. The joke, if there was a joke (Rieger, 28; Paul, 9), can have been only on the side of the duke. Walther is so beside himself, that in his attempt to reminiscence of the situation and figure of speech in 20, 35. *blat* (13, 23) becomes an eloquent commentary on the same word in 21, 6, and on princes' favors as among the fleeting things.

<sup>1</sup> Wilmanns, *Leben* 54. 57. 284. 303. According to Paul (*Gedichte Walthers*, 9), the verses were written during a later visit at Vienna. Burdach (*AfdA* 9, 346) thinks they may not be older than 25, 26.

turn the tables on his patron he lacks his usual mastery, and betrays deep chagrin. The climax is reached in 35, 22, *vil sælic si der walt, dar zuo diu heide!* ('the forest can stay forest, for all me, and the heath to boot!'). This explosion, the violence of which Leopold may never have forgiven (Lachmann), points to something harder for the poet to bear than a temporary rebuff. Leopold, though a patron of singers (*liberalis et gloriosus*), had a practical mind (Wilmanns, *Leb.* 54). This something which roused the poet appears to have been a slighting reference on the duke's part to the fantastic unrealities of the minnesinger style and vocabulary. Such ridicule was common, and instances of it will be produced below. In the case of 20, 31 f. matters are still worse; for those mummers of song are here masquerading in the *spruch*, out of character. They beg for very substantial alms; and the affected daintiness they introduce into this serious business is not only incongruous, it is most inartistic.<sup>1</sup> I have accordingly ventured to connect 20, 31 f. with 35, 17, and to assume that Leopold (*vir facundissimus et litteratus*; cf. Menzel, 117), marking in the former piece the poet's extravagant style—paired with the ridiculous, mock-modest request (21, 6)—answered in this fashion: "you ask for a 'leaf'; may you pluck your fill of them 'in the woods,' and on your fine heath!"

Whatever degree of probability may be claimed for this supposition,<sup>2</sup> the question whether 35, 17 was the rejoinder to a *similar* wish on the part of Leopold, still remains. It was seen above that Walther attaches great importance to the poetical use of heath and wood in his songs. But the 'Gegensang' heaps ridicule upon the extravagant and sentimental use of similar *motifs* by later minnesingers. Did this 'Gegensang,' as a form of art, already exist, and did it find a patron in the duke? Neidhart reached Austria much later, and his first (and only?) connection with Leopold must have been his participation in the crusade which the latter organized in 1217 (Keinz, *Lieder Neidharts*, 1889, p. 5). Whoever the *gebûren* (65, 31), *unhöveschen* (32, 2) and *hovebellen*

<sup>1</sup> Cf. Spervogel, MF 23, 13. A very appropriate and consistent figure of speech.

<sup>2</sup> Is the metrical form of 35, 17 a *valid* objection? The excellent remarks of Paul (PBB 8, 161-170) do not indicate, as yet, what he considers the natural limits to this freer tendency of criticism. Cf. also, Burdach, AFDA 9, 343. Zarncke (PBB 7, 597 f.) fixed the date 1201 for 21, 25, which is in the same 'tone' as 20, 31. It is not known when Walther began writing in the tone of 35, 17. 31, 33, which was formerly styled the 'Weihestrophe,' will be considered in another paper.

(32, 27) may have been,<sup>1</sup> among them were sharp critics of Walther's style, and possibly writers of satires like those shortly afterwards in vogue. Among these last, the 'Welt und Sitten Spiegel' (v. d. Hagen's *Germania*, 8) sinks to the level of the following: *swenne er dâ ze tische sæzze vnt gern trunch vnt æzze, sô wære daz vil gefüge, daz man für in trüge edel bluomen, loup vnt gras, daz ie der hofschære vroude was* (p. 299). *man sol den hofschær finden bi dem walde vnt bi der linden, dâ solt ein hofschær stæt sin* (p. 300). *er solt niht neisen riten in islichen chue stal. ein sov vnt ein nahtegal die singent vngelichen sanc. ein hofschær ist gar ze chranc, der sin selbes sô vergizzet, daz einen rinderinen braten izzet* (p. 301).

Wolfram von Eschenbach represents another sphere of life and thought, and is, besides, Walther's contemporary. His waggish description<sup>2</sup> of the fate of *Tesereiz der minne kranz* (Willehalm, 87, 30) is exactly in the good-humored, bantering tone which I assume Duke Leopold to have used towards Walther: *geêret si velt unde gras aldâ der minnær lac erslagen. daz velt solde zuker tragen al umb ein tagereise. der clære kurteise möht al den bien geben ir nar: sit si der süeze nement war, si möhten, wærns iht wise, in dem lufte nemen ir spîse, der von dem lande kumt geflogen, dâ Tesereiz für unbetrogen sin riterliches ende nam. er was der minne ein blüender stam.*

Lachmann's explanation of 17, 25 f. furnishes a strict parallel, not only to the interpretation of 35, 17 attempted above, but also to the theory of a connection between 35, 17 and 20, 31. 'Ich glaube, ein tadler, vielleicht der dichter den das nächst folgende gesetz derb abfertigt, hatte Walthers lied vom halm messen (65, 66) verhöhnt; etwa in dem sinne, herrn Walthers halm sei keiner bohne werth, die man dagegen schon eher besingen könnte' (141). The poet's rejoinder in dispraise of *frô Bône* is not inconsistent with 35, 17. In the latter case his existence was at stake; in the former, he had to do with a nameless critic before whom there was no need of forswearing his ideals, or even of losing his temper. But it is noticeable that the criticism suddenly develops in Walther great dexterity in poetical tillage; his Arcadian *halm* of 65, 33 is made to bring forth a hundredfold of nourishing corn, and a good straw pallet, in 17, 25.

HENRY WOOD.

<sup>1</sup> Cf. Uhland III 385. 459-460; Wilmanns, *Leben* 47.

<sup>2</sup> Kant (*der Humor in den Werken Wolframs*) does not notice this passage.